

The very best of Cole Porter

for piano and voice

vol. 2



The very best of Cole Porter

for piano and voice
vol. 3

CONTENTS

- 2 - All Of You
- 6 - Allez-Vous-En, Go Away
- 18 - Another Op'nin', Another Show
- 10 - Anything Goes
- 14 - At Long Last Love
- 26 - Be A Clown
- 30 - Begin The Beguine
- 21 - Blow, Gabriel, Blow
- 36 - Brush Up Your Shakespeare
- 44 - C'est Magnifique
- 48 - Don't Fence Me In
- 41 - Easy To Love
- 50 - Friendship
- 54 - From This Moment On
- 64 - Get Out Of Town
- 59 - I Concentrate On You
- 68 - I Get A Kick Out Of You
- 72 - I Love Paris
- 76 - I Love You
- 86 - I've Got You Under My Skin
- 81 - In The Still Of The Night
- 90 - It's All Right With Me
- 95 - It's De-Lovely
- 100 - Just One Of Those Things
- 104 - Let's Do It (Let's Fall In Love)
- 112 - Love For Sale
- 116 - My Heart Belongs To Daddy
- 120 - Night And Day
- 124 - Rosalie
- 109 - So In Love
- 128 - Too Darn Hot
- 134 - True Love
- 137 - Well, Did You Evah?
- 142 - What Is This Thing Called Love?
- 146 - Wunderbar
- 150 - You Do Something To Me
- 154 - You'd Be So Nice To Come Home To
- 158 - You're The Top

SO IN LOVE

(From "KISS ME KATE")

Words and Music by
COLE PORTER

Moderately

Strange, dear, but true, dear,

When I'm close to you, dear, The stars

fill the sky, So in love with you am I,

Fm **C7**

C7 **Fm** **Bbm** **Eb**

Eb7-9 **Ab** **Ab7** **Db** **G7** **C**

mf *mf p* *molto rit.*

Faluh Karzan ed. Musicais
www.faluhkarzan.kit.net

Copyright © 1948 by Cole Porter
Copyright Renewed, assigned to John F. Wharton, Trustee of the Cole Porter Musical & Literary Property Trusts.
Chappell & Co., Publisher
International Copyright Secured All Rights Reserved
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Chords: C, C7-9, Fm, C7, Fm, Fm, Bbm, Eb, Db, Dbm, Dbm, Abmaj7, Ab6, Eb7, Db, Eb7, Ab, Db, Eb7, Ab, Eb7, Ab, Ab, Eb7, Ab, Abmaj7, Ab6, C7, Fm, Fm7

poco marcato
mf
mf più espressivo
cresc. più espressivo

you could care, So taunt me and hurt me,

De- ceive me, De- sert me. I'm yours

'til I die, So in love, So in love,

So in love with you, my love am I.

poco marcato

p

cresc.

passionately

dim.

poco allargando

p

Chords: Fm6, G7, C, C7-9, Fm, C7, C7, Fm, Bbm, Eb, Eb7, Ebm6, F7, Bbm7, Bbdim, Ab, Ab, Abm, Abdim, Bbm7, Eb7, Ab

LOVE FOR SALE

Words and Music by
COLE PORTER

VOICE *Moderato* *p* *Semplice (not fast)* *Ab*

When the on-ly sound in the emp-ty street Is the

PIANO *f* *p* *legato*

Gb *Fm* *Ebm* *Ab7* *Db*

hea - vy tread of the hea - vy feet That be - long to - a lone - some cop,

F *F7* *Bbm* *Cm7* *F7* *mp* *Bb7*

I o - pen shop. When the moon so long has been

Ab7 *F#7* *E7* *A*

gaz - ing down On the way - ward ways of this way - ward town That her smile be - comes a

Ab Ab7 F F7 Eb

smirk, I go to work.

Red *

REFRAIN (with swinging rhythm and not fast)

p - mf Eb Bbm Eb

Love for sale, Ap-pe-tiz-ing young love for

p - mf

Bbm Eb Ab7 Db Ebm

sale. Love that's fresh and still un-spoiled, Love that's on-ly slight-ly soiled,

Bbm F7+5 Bbm Eb Bb

Love for sale. Who will buy?

p

Who would like to sam-ple my sup - ply? Who's pre-pared to

pay the price For a trip to par-a-dise? Love for sale.

Let the po - ets pipe of love In their child-ish way,

mp espress.

I know ev - 'ry type of love Bet-ter far than, they. If you want the

thrill of love, I've been thru the mill of love; Old love, new love,

mf espress.

B7 *rall.* Bdim. Bb7(-5) Eb *f a tempo* Bbm

Ev-'ry love but true love. Love for sale,

rall. *piu rit.* *f a tempo*

Ap-pe-tiz-ing young love for sale. If you want to

Db F+

Ab7 *molto cresc.* Ebm *ff broadly*

buy my wares, Fol-low me and climb the stairs, Love for

molto cresc. *ff broadly*

Bbm *dimin.* Bbm7 p Bbm6 Eb7 F+

sale. Love for

dimin. p

E dim. Ebm6 *dim. e morendo* 1. Bb 2. Bb

sale. sale.

p *dim. e morendo* pp

MY HEART BELONGS TO DADDY

(From "LEAVE IT TO ME")

Words and Music by
COLE PORTER

Slowly

Piano

f marcato

The piano introduction consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. The tempo is marked 'Slowly' and the dynamics are 'f marcato'.

p

R.H.

I used to fall — In love with all —

The first line of the song features a vocal melody with lyrics 'I used to fall — In love with all —'. The piano accompaniment includes a right-hand part marked 'R.H.' and a left-hand part. Chords above the staff are C, Cdim., C, and F. The dynamics are marked 'p'.

mf

Those boys who maul — The young cut - ies.

The second line of the song features a vocal melody with lyrics 'Those boys who maul — The young cut - ies.'. The piano accompaniment continues with a right-hand part and a left-hand part. Chords above the staff are G7, C, Cm6, Ab7, and G7. The dynamics are marked 'mf'.

mp

But now I find — I'm more in - clined —

The third line of the song features a vocal melody with lyrics 'But now I find — I'm more in - clined —'. The piano accompaniment continues with a right-hand part and a left-hand part. Chords above the staff are C, Cdim., C, and D7. The dynamics are marked 'mp'.

G7 C Ab7 G7 C Bb7

To keep my mind — On my dut-ies. For

mf *p*

Eb Bb7 Eb Bb7 Cm Fm G7

since I came to care — For such a sweet mil-lion-aire.—

dolce *poco rit*

G7+ Cm

Refrain (*slow Rhumba tempo*)

While tear-ing off— A game of golf— I may make a play for the

mp

Fm6 G7 Fm A7 Gm G7

cad-dy; But when I do— I don't fol-low through 'Cause my heart be-longs to

Cm G7+ Cm

Dad-dy. If I in-vite- A boy some night- To

Cm Fm6 G7

dine on my fine fin-nan had-die, I just a-dore- His

Fm A7 Gm G7 Cm

ask-ing for more,- But my heart be-longs- to Dad-dy. Yes, my

mf più

Cm G7

heart be-longs to Dad-dy, So I sim-ply could-nt be bad. Yes, my

espressivo

G7 C

heart be - longs_ to Dad - dy, Da - da, da - da - da, da - da - da - ad! So I

G7 C C7

want to warn_ you, lad - die, Tho' I know you're per - fect - ly

F Fm C

swell, That my heart be - longs_ to Dad - dy_ 'Cause my

Fm6 G7 1. Cm G7+ 2. Cm

Dad - dy, he treats it so - well. While well._____

rall. *a tempo* *mf* *sf*

NIGHT AND DAY

Words and Music by
COLE PORTER

Moderato

Piano

mp poco a poco cresc.

f

The piano introduction consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand plays a bass line with chords. The tempo is marked 'Moderato' and the dynamics range from mezzo-piano to forte.

p $C\#^{\circ}$ $G7$ C

Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows

The first line of the vocal melody is written on a single staff. It begins with a piano dynamic and includes the lyrics 'Like the beat, beat, beat, of the tom - tom; When the jun - gle shad - ows'. Chord symbols $C\#^{\circ}$, $G7$, and C are placed above the staff.

p

The piano accompaniment for the first line of the vocal melody. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Cm $G7$ $C\#^{\circ}$ $G7$ C Cm

fall, Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the

The second line of the vocal melody. It begins with the lyric 'fall,' and continues with 'Like the tick, tick, tock of the state - ly clock, as it stands a - gainst the'. Chord symbols Cm , $G7$, $C\#^{\circ}$, $G7$, C , and Cm are placed above the staff.

The piano accompaniment for the second line of the vocal melody. It continues with the same eighth-note accompaniment and bass line.

$G7$ $A\flat7$ $D\flat$ $A7$

wall, Like the drip, drip, drip, of the rain - drops, When the sum - mer show'r is

The third line of the vocal melody. It begins with the lyric 'wall,' and continues with 'Like the drip, drip, drip, of the rain - drops, When the sum - mer show'r is'. Chord symbols $G7$, $A\flat7$, $D\flat$, and $A7$ are placed above the staff.

The piano accompaniment for the third line of the vocal melody. It concludes with a final chord in the right hand.

D Dm B° C Cm G Bbm6 C G7 C

through; So a voice with-in me keeps re-peat-ing, you, — you, — you. —

Refrain C6 Cm *p-mf* G7 G+ C

Night and day _____ you are the one, _____ On - ly you-

Cm G7 G+ C Am

— be-neath the moon and un-der the sun. _____ Wheth - er near to me or

Ab Em7 D7 F#m D7 Bm F Fm F

far, _____ It's no mat-ter, dar-ling, where you are— I think of you _____

R. H.

night and day. Day and night Why is it
 so. That this long - ing for you fol-lows wher- ev - er I go?
 In the roar-ing traf-fic's boom — In the si-lence of my lone - ly room, I
 think of you, night and day. Night and day

G7 C Cm G7 G+
 C Cm G7 G+ C
 C Am Ab Em7 D7 F#m D7 Bm
 F Fm F G7 C Eb
 R. H.
 mf espr.

E \flat C E \flat Fm E \flat

un-der the hide of me ————— There's an Oh, such a hun-gry yearn-

Fm E \flat C Am

- ing, burn - ing in - side of me. ————— And its tor - ment won't be

A \flat Em7 D7 Dm7

through — 'Til you let me spend my life mak-ing love_ to you, day and night, —

G7 Dm7 1. C D7 G7 2. C

— night and day. — Night and day — —

ROSALIE

Words and Music by
COLE PORTER

Allegretto con moto

PIANO

Piano introduction for 'Rosalie'. The piece is in 3/4 time, key of B-flat major. It begins with a treble clef and a bass clef. The melody starts with a quarter note G4, followed by a quarter note A4, and a quarter note Bb4. The bass line consists of a steady eighth-note accompaniment. Dynamics include *f*, *mf*, and *mp*.

When knight-hood was in flow'r — and a man wooed a maid,

Chords: Dm, F, A7, Dm, A7sus4, A7, Dm

Chords: F, A7, Dm, Gm7, C7, F, Ab, C7

Chords: F, C7, F, Ab, C7, F

p *R.H.*

Vocal and piano accompaniment for the first line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The piano part features a steady eighth-note accompaniment. Dynamics include *p* and *R.H.*

Be - neath her sa - cred bow'r

Chords: F, A7, Dm, Gm7, C7, F, Ab, C7

Chords: F, C7, F, Ab, C7, F

Vocal and piano accompaniment for the second line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The piano part features a steady eighth-note accompaniment.

— he sang — a ser - e - nade.

Chords: F, C7, F, Ab, C7, F

Vocal and piano accompaniment for the third line of lyrics. The vocal line is in a treble clef, and the piano accompaniment is in a bass clef. The piano part features a steady eighth-note accompaniment.

Copyright © 1937 by Chappell & Co.
Copyright Renewed, assigned to John F. Wharton, Trustee of the Cole Porter Musical & Literary Property Trusts.
Chappell & Co. owner of publication and allied rights throughout the world.
International Copyright Secured. All Rights Reserved.

Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Faluh Karzan ed. Musicais

www.faluhkarzan.kit.net

Bbm7 Eb7 Ab G

I date, I sup - pose, it's

poco a poco cresc.

Cm Gm Gm6

late, Heav - en knows, it blows

piu cresc.

Dm Gm A7

and it snows, But an - y - way, here

mp dim.

D Em7 Fdim D Cm7 F7 Eb rall. F7

Slowly goes:

p crescendo poco a poco rall.

REFRAIN (in slow, strict tempo)

A7 Cdim A9 D

Ro - sa - lie, — my dar - ling, — Ro - sa - lie, —

p-mf a tempo

Bb7 D A7 Ab7

— my dream, — Since, one night, — When

Em7 A7 D

stars danced a - bove, I'm oh, oh, so much in

F#dim gliss. A7 Cdim A9

love. So, Ro - sa - lie, — have mer - cy! —

C#7 F#7 Fdim A#dim B7

Ros - a - lie, don't de - cline, Won't you make my life

D#dim Em Fdim D Bb7 Bbm6 B7 E7 G6 A7

thrill-ing, And tell me you're will-ing to be mine, Ros - a - lie,

f-poco rit a tempo

1. 2. D F7 D F A7 D

mine! mine!

Allegretto con moto

f mf

F A7 Bb C# A7 D

fff

TOO DARN HOT

Words and Music by
COLE PORTER

Easy Fox-trot tempo

Piano

The piano introduction consists of two staves. The right hand plays a series of chords: Fm, Cm7, Fm, C7, Fm, Cm7, Fm, C7. The left hand plays a simple bass line with eighth notes.

Fm Cm7 Fm C7 Fm Cm7 Fm C7

It's too darn hot. It's too darn hot. I'd

The first vocal line is written on a single staff. The piano accompaniment is shown below it, with the right hand playing chords and the left hand playing a bass line.

Fm Ab Fm Gm7 Cm7

like to sup _____ with my ba - by, to - night,

The second vocal line continues the melody. The piano accompaniment follows the same pattern as the first line.

C7 Fm

Re - fill the cup _____ with my ba - by to - night,

The third vocal line concludes the phrase. The piano accompaniment continues with the same harmonic structure.

Copyright © 1949 by Cole Porter
Copyright Renewed, assigned to John F. Wharton, as Trustee of the Cole Porter Musical & Literary Property Trusts.
Chappell & Co. owner of publication and allied rights throughout the world.
International Copyright Secured All Rights Reserved
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Gm7 Cm7 C7 Fm F7

I'd like to sup — with my

C7 F F7 C7

ba - by to - night, Re - fill the cup — with my ba - by, to - night, But

F F7 C7 Fm Cm7

I ain't up — to my ba - by, to - night, 'Cause it's too darn

Fm C7 Fm Cm7 Fm C7 Fm Cm7

hot. It's too darn hot, It's too darn

Fm C7 Fm A^b Fm

hot I'd like to coo — with my ba - by, to - night.

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a quarter note 'hot', followed by a quarter rest, then a quarter note 'I'd', a quarter rest, a quarter note 'like', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'coo' with a long horizontal line extending to the right, then a quarter note 'with', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'ba - by', a quarter rest, a quarter note 'to - night' with a long horizontal line extending to the right. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

Gm7 Cm7 Fm Fm7 Fm

And pitch the woo — with my ba - by, to - night.

Detailed description: This system contains the next two measures. The vocal line begins with a quarter rest, then a quarter note 'And', a quarter rest, a quarter note 'pitch', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'woo' with a long horizontal line extending to the right, then a quarter note 'with', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'ba - by', a quarter rest, a quarter note 'to - night' with a long horizontal line extending to the right. The piano accompaniment continues with the same rhythmic pattern.

Gm7 Cm7 C7 F F7

I'd like to coo — with my

Detailed description: This system contains the next two measures. The vocal line starts with a quarter rest, then a quarter note 'I'd', a quarter rest, a quarter note 'like', a quarter rest, a quarter note 'to', a quarter rest, a quarter note 'coo' with a long horizontal line extending to the right, then a quarter note 'with', a quarter rest, a quarter note 'my'. The piano accompaniment continues with the same rhythmic pattern.

C7 F F7 C7

ba - by, to - night, And pitch the woo — with my ba - by, to - night, But,

Detailed description: This system contains the final two measures. The vocal line starts with a quarter note 'ba - by', a quarter rest, a quarter note 'to - night', a quarter rest, a quarter note 'And', a quarter rest, a quarter note 'pitch', a quarter rest, a quarter note 'the', a quarter rest, a quarter note 'woo' with a long horizontal line extending to the right, then a quarter note 'with', a quarter rest, a quarter note 'my', a quarter rest, a quarter note 'ba - by', a quarter rest, a quarter note 'to - night', a quarter rest, a quarter note 'But,'. The piano accompaniment concludes with the same rhythmic pattern.

F F7 C7 Fm Cm7 Fm

broth-er, you-fight my ba-by, to-night, 'Cause it's too darn hot.

F C+ F

Ac - cord - ing to the Kin - sey re - port Ev - 'ry av - er - age man you

mp *f*

C+ F

know — Much pre - fers his lov - ey dov - ey to court When the

C7 F F7

tem - per - a - ture is low. - But when the ther - mom - e - ter

B \flat F B \flat Fdim F B \flat F D7 G7 C7

goes 'way up And the weath-er is siz - zlin' hot, Mis-ter

1. F B \flat D \flat 7 C7 F

Pants For ro - mance is not, 'Cause it's too, too,

cresc.

Fm Cm7 F Fm Cm7 F

Too darn hot, It's too darn hot, It's

f marcato

D \flat maj.7 B \flat C7 F C7

too darn hot. Ac -

2. F B \flat D \flat 7 C7 F B \flat D \flat 7 C7

Gob For his squab, A ma - rine For his queen, A G.

F B \flat D \flat 7 C7 F

I. For his cute - y pie - is not 'Cause it's too, too,

cresc.

Fm Cm7 F Fm Cm7 F

Too darn hot, It's too darn hot, It's

D \flat maj.7 B \flat C7 F Fm F

too darn — hot!

TRUE LOVE

Words and Music by
COLE PORTER

Moderate Valse tempo

Piano

The piano introduction is in G major, 3/4 time, and moderate valse tempo. It features a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass line consists of quarter notes G2, A2, B2, and C3. The piece concludes with a *poco rit.* marking.

Easy tempo

Sun - tanned, wind - blown, Hon - ey -

The first line of the song is in G major, 3/4 time, and easy tempo. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are "Sun - tanned, wind - blown, Hon - ey -". The piano part features a steady bass line with chords in the right hand. Chord symbols G, D7, and G are indicated above the staff.

moon-ers at last a - lone, Feel - ing

The second line of the song continues the melody and piano accompaniment. The lyrics are "moon-ers at last a - lone, Feel - ing". The piano part maintains the same accompaniment style. Chord symbols D dim., D7, and G are indicated above the staff.

far a - bove par. Oh, how luck-y we are. While

The third line of the song concludes the melody and piano accompaniment. The lyrics are "far a - bove par. Oh, how luck-y we are. While". The piano part features a *dim.* marking and a *poco rit.* marking. Chord symbols C, Cm6, G, A7, Am7, and D7 are indicated above the staff.

Copyright © 1955 & 1956 by Chappell & Co.
Copyright renewed, assigned to Robert H. Montgomery, Trustee of the Cole Porter Musical & Literary Property Trusts.
Chappell & Co., publisher.
International Copyright Secured All Rights Reserved
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.

Refrain (Rather slow)

G C G dim. G

I give to you and you give to me

mp
a tempo

D7 C G

True love, true love. So,

C G dim. G

on and on it will al - ways be

D7 G Cm

True love, true love. For you and

cresc.

F7 Bb G7 Cm

I have a guard - ian an - gel on high With

F7 Bb7 D7 G

noth - ing to do But to give to

C C dim. G D7

you and to give to me Love for - ev - er

poco rit

1. G C D7 2. G

true. I true.

WELL, DID YOU EVAH?

Words and Music by
COLE PORTER

Moderato (*brightly*)

Piano

The piano introduction is in 4/4 time, starting with a mezzo-forte (*mf*) dynamic. It features a melodic line in the right hand and a supporting bass line in the left hand, both in the key of B-flat major. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including a chromatic descent.

p F Cm D7 Gm

He: When you're out in smart so - ci - e - ty And you sud - den - ly get bad

The first system of the vocal line is in 4/4 time. The melody starts with a quarter rest, then a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment provides harmonic support with chords F, Cm, D7, and Gm.

C7 F F maj. 7 Bbmaj. 7 Bb6

news, You mus - n't show an - xi - e - ty, *She:* And pro -

The second system continues the vocal line. The melody features a quarter note G4, quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment uses chords C7, F, F maj. 7, Bbmaj. 7, and Bb6.

Bb6 C7 C *Suddenly lyrically and very broad* F#dim. 7 Gm

ceed to sing the blues. *He:* For ex - am - ple, tell me some - thing bad, Some - thing

The third system continues the vocal line. The melody features a quarter note G4, quarter notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The piano accompaniment uses chords Bb6, C7, C, F#dim. 7, and Gm. The instruction "Suddenly lyrically and very broad" is written above the vocal line.

Copyright © 1940 & 1946 by Chappell & Co., Inc.
Copyrights Renewed, Assigned to John F. Wharton, Trustee of the Cole Porter Musical & Literary Property Trusts.
Chappell & Co. owner of publication and allied rights throughout the World.
International Copyright Secured All Rights Reserved
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Faluh Karzan ed. Musicals
www.faluhkarzan.kit.net

A7 Dm Fm C G#dim.Am D7

aw - ful, some-thing grave, And I'll show you how a Rac-quet Club_

Fm6 G7 C Bb6 C6 Bbmaj.7 C7

lad Would be - have:

poco rit

Refrain F Tempo di Polka Bbdim.7 C7

p-mf

She: Have you heard? The Coast of Maine Just got hit by a

p-mf a tempo

F mf Cm D7 Gm mp G7b5

hur - ri - cane? He: Well, did you e - vah! What a

mf molto marcato

mp

F Dm6 B7 C7 F

swell par - ty this is! *She:* Have you heard that

B \flat dim. 7 C7 F

poor dear Blanche Got run down by an a - va - lanche?

mf Cm D7 Gm *mp* G7 \flat 5 F G7 C7 F *mp*

He: Well, did you e - vah! What a swell par - ty this is! What

D \flat A \flat 7 D \flat

Dai - quir - is! What Sher - ry, please! What

Chords: Eb dim. 7, Ab7, Db

Bur - gun - dy! What great Pom - mer - y! What

Chords: Edim. 7, Ab7, Db

bran - dy, wow! What whis - key, here's how! What

Chords: Bbm, Fm, G7, f, c

gin and what beer! *She:* Will you so - ber up, my dear?

Chords: F, Bb dim. 7, C7

Have you heard Pro - fes - sor Munch Ate his wife and di -

F *mf* Cm D7 Cm *mp* G7b5

vorced his lunch? *He:* Well, did you e - vah! What a

mf *molto marcato* *mp*

F Dm6 B7 C7 F Bb dim. 7

swell par - ty this is! *She:* Mis - sus Smith in her new Hup

C7 F *mf* Cm D7 Cm *mp* G7b5

Crossed the bridge when the bridge was up. *He:* Well did you e - vah! What a

mf *molto marcato* *mp*

1. F G7 C7 F Dm C7 2. F G7 C7 F

swell par - ty this is! swell par - ty this is!

sf

Fm F#dim. C A7

quick-ened my hum-drum heart. Love flew in through my win-dow,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics "quick-ened my hum-drum heart. Love flew in through my win-dow,". The piano accompaniment is written in a grand staff (treble and bass clefs) and features chords and melodic lines that support the vocal melody. Chord symbols Fm, F#dim., C, and A7 are placed above the vocal line.

Cm D7 G G7 C7 F7 Dm7(b5)

I was so hap-py then. But af-ter love had stayed a lit-tle while,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "I was so hap-py then. But af-ter love had stayed a lit-tle while,". The piano accompaniment continues with chords and melodic lines. Chord symbols Cm, D7, G, G7, C7, F7, and Dm7(b5) are placed above the vocal line.

G- C Dm7 G7 C

Love flew out a - gain.

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "Love flew out a - gain." and ends with a fermata. The piano accompaniment concludes with chords and melodic lines. Chord symbols G-, C, Dm7, G7, and C are placed above the vocal line.

REFRAIN

C7

mp-mf Slow (in the manner of a "Blues")

Fm

What is this thing — called love? This

mp-mf *marked (but not too loud)*

fun-ny thing — called love? Just who can solve —

G7 G+ C Cmaj. C C7

(simile)

— its mys - ter - y? Why should it make —

♯dim. C7° Fm G7

— a fool of me? I saw you there —

G+ C C7 Fm C Cm F7

— one won-der - ful day. You took my heart —

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are "one won-der - ful day. You took my heart —". Chords above the vocal line include Bb, Ab, and Ab+. A triplet of eighth notes is marked with a '3' over it.

— and threw it a - way That's why I ask the Lawd —

This system contains the third and fourth staves of music. The vocal line continues with "and threw it a - way That's why I ask the Lawd —". Chords above the vocal line include Fm, G, Am7, G7, Guitar tacet, and C. A triplet of eighth notes is marked with a '3' over it.

— in Heav-en a - bove, What is this thing — called

This system contains the fifth and sixth staves of music. The vocal line continues with "in Heav-en a - bove, What is this thing — called". Chords above the vocal line include C#dim., C7°, Fm, G7, and G+. A triplet of eighth notes is marked with a '3' over it.

love? What love? —

This system contains the seventh and eighth staves of music. The vocal line has two endings: "1. C Fm C C7" and "2. C Fm C". The lyrics are "love? What love? —". The piano accompaniment includes markings for *mf* and *rall. e dim.*. The system ends with a double bar line and a fermata over the final chord.

WUNDERBAR

(From "KISS ME KATE")

Words and Music by
COLE PORTER

Bright Waltz

Musical score for the instrumental introduction of "Wunderbar". It features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is simple and rhythmic, with a few notes in the final measure. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

Musical score for the first vocal line of "Wunderbar". It includes guitar chord diagrams for G and C. The lyrics are: "bar, wun - der bar! What a per - fect". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with dynamics markings *p-mf* and *p*.

Musical score for the second vocal line of "Wunderbar". It includes guitar chord diagrams for G and D7. The lyrics are: "night for love, Here am I, here you". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand, with dynamics markings *p* and *mf*.

Copyright © 1948 by Cole Porter
Copyright Renewed, Assigned to John F. Wharton, Trustee of the Cole Porter Musical & Literary Property Trusts,
Chappell & Co., owner of publication and allied rights throughout the world.

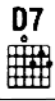
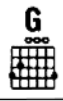
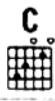
International Copyright Secured All Rights Reserved
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.

Faluh Karzan ed. Musicais
www.faluhkarzan.kit.net

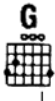


are. _____ Why, it's tru - ly wun - der - bar! _____

_____ Wun - der - bar, _____ wun - der - bar! _____ We're a -



lone and hand in glove, _____ Not a cloud



near or far, _____ Why, it's more than wun - der -

Fm7 **Bb7** **Eb6**

bar! Oh I care, dear, for you mad - ly,

mf

Fm7 **Bb7** **Eb6**

And I long, dear, For your kiss. I would

Am7 **D7** **G6** **G** **C#m7-5**

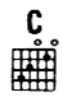
die, dear, for you glad - ly, You're di - vine, dear!

cresc. *f rit.*

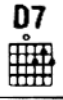
F#7 **D9** **G**

And you're mine, dear! Wun - der - bar, wun - der -

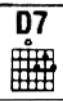
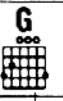
p rall. *mp a tempo*



bar! There's our fav' - rite star a - bove,



What a bright shin - ing star, Like our



love, it's wun - der - bar! Wun - der -



love, it's wun - der - bar!

YOU DO SOMETHING TO ME

Words and Music by
COLE PORTER

Moderato

mf rit

The piano introduction consists of two measures. The first measure features a melody in the right hand starting on G4, moving to A4, Bb4, and C5, with a sustained chord in the left hand. The second measure continues the melody with a rising line and concludes with a ritardando marking.

E^b

Not fast

B^b7

E^b

A^b

E^b

I was might - y blue, Thought my life was

p a tempo mf

The vocal line begins with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. The tempo is marked 'p a tempo' and the dynamics are 'p' and 'mf'.

F^m7

F7

B^b7

C⁺ dim.

B^b7

through, Till the heav - ens o - pened,

The vocal line continues with a half note on G4, followed by quarter notes on A4, Bb4, and C5. The piano accompaniment maintains the eighth-note bass line and provides harmonic support with chords. The dynamics are consistent with the previous section.

And I gazed at you. Won't you tell me,

Espr. *p*

dear, Why, when you ap - pear, Some-thing hap-pens

mf *p*

to me And the strang-est feel - ing goes through me?

poco rit

Slowly, with expression

Refrain *p-mf a tempo*

You do some-thing to me.

p-mf a tempo

$E\flat$ $B+$ $E\flat$ $E\dim.$ $B\flat 7$ D

Some-thing that sim - ply mys - ti - fies me.

$Fmi.$ $E\dim.$ $Fmi.$ $C7$

Tell me, why should it be

$F7$ $B\flat 7$ $F\sharp\dim.$

You have the pow'r to hyp - no - tize me?

$E\flat$ $F\sharp\dim.$ $B\flat 7$ $C7$

Let me live 'neath your spell,

B B \flat Edim. A \flat Gmi. B \flat 7

Do do — that voo - doo — that you do — so well, For

E \flat D E \flat

you do some - thing to

C7 F7 B \flat 7

me That no - bod - y else could

R. H. L. H. mf

1. E \flat Fmi.7 B \flat 7 2. E \flat

do. do.

YOU'D BE SO NICE TO COME HOME TO

(From "SOMETHING TO SHOUT ABOUT")

Words and Music by
COLE PORTER

Allegretto comodo

Piano

Piano introduction musical score in G major, 4/4 time. The tempo is marked 'Allegretto comodo'. The score consists of two staves: a treble clef staff with chords and a bass clef staff with a melodic line. The music is in a simple, rhythmic style.

C G7 C G C7 F Fm

It's not that you're fair-er, Than a lot of girls just as pleas-in', That I

Vocal and piano accompaniment for the first line of lyrics. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff (treble and bass clefs). The piano part features chords and a melodic line. The dynamic marking 'p' (piano) is present.

C G7 C D7 G D7 G D7 G Eb

doff my hat as a wor-ship-per at your shrine,— It's

Vocal and piano accompaniment for the second line of lyrics. The vocal line is on a treble clef staff with lyrics underneath. The piano accompaniment is on a grand staff. The piano part features chords and a melodic line. The dynamic marking 'mf' (mezzo-forte) is present.

Copyright © 1942 by Chappell & Co.
 Copyright Renewed
 International Copyright Secured - All Rights Reserved
 Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
 Infringers are liable under the law.

Bb7 Eb Bb Eb7 Ab

not that you're rar-er Than as-par-a-gus out of sea-son, No, my

Bb Eb Cm6 Ebdim. Eb Fdim. D7 G

dar-ling, this is the reas-on Why you've got to be— mine:

rit. p mf

F E7 Am

Refrain (rather slow with feeling)

ten. ten.

You'd be so nice — to come home to,

ten. ten.

ten. ten. p - mf a tempo

Dm6 E7 Am E7

Am C7 F C+

You'd be so nice — by the fire,

F Am Dm7 B7(b5) E7

While the breeze, on high, sang a

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'While' on a low note, followed by a quarter note 'the' and a dotted quarter note 'breeze,'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are F, Am, Dm7, B7(b5), and E7.

D dim. Am G7 Am6 F7 B7

lull - a - by, You'd be all that I could de -

Detailed description: This system contains the next two measures. The vocal line continues with 'lull - a - by,' (half note), 'You'd be all' (quarter notes), 'that I' (quarter notes), and 'could de -' (half note). The piano accompaniment continues with the eighth-note bass line and chords. Chords are D dim., Am, G7, Am6, F7, and B7. A dynamic marking of *mf* is present.

E B7 E D E7 Am Dm6 E7

sire, Un - der stars, chilled by the

Detailed description: This system contains the next two measures. The vocal line has 'sire,' (half note), 'Un - der stars,' (quarter notes), and 'chilled by the' (half note). The piano accompaniment continues with the eighth-note bass line and chords. Chords are E, B7, E, D, E7, Am, Dm6, and E7. A dynamic marking of *p* is present.

Am E7 Am C7

win - ter, Un - der an Aug - ust moon,

Detailed description: This system contains the final two measures. The vocal line has 'win - ter,' (half note), 'Un - der an' (quarter notes), and 'Aug - ust moon,' (half note). The piano accompaniment continues with the eighth-note bass line and chords. Chords are Am, E7, Am, and C7. A dynamic marking of *cresc.* is present, and there are triplet markings over the notes in the piano part.

F C+ F A Dm

Burn - ing a - bove, You'd be

C dim. C F Fm6

so nice, You'd be par - a - dise to come

cresc. *mf espr.*

1. C Ab7 D7 G7 C F E7

home to and love. You'd be

f *mf*

2. C Ab7 D7 G7 C

home to and love.

f espr. *p*

YOU'RE THE TOP

Words and Music by
COLL PORTER

Moderato **VERSE** $F\flat$ F°

VOICE At words po-et - ic I'm

PIANO *mf* *p*

$B\flat 7 \text{ sus}4$ $B\flat 7$ $F\flat$ $F\sharp^\circ$ $C7$ $C7 \text{ / } 45$

so pa - thet - ic that I al - ways have found - it best, In - stead of

Fm $A\flat$ $B\flat 7$ $F\flat$ $Fm7$ $B\flat 7$

get - ting 'em off - my chest, to let 'em rest un - ex - pressed. I

$F\flat$ E° $B\flat 7 \text{ sus}4$ $B\flat 7$ $F\flat$ $Cm7$ $D7$

hate pa - rad - ing my ser - e - nad - ing As I'll prob - a - bly miss - a bar, But

Gm Cm6 Gm F7 Bb7 (Guitar tacet) Bb+

if this dit-ty Is not so pret-ty At least it'll tell you how great you are.

REFRAIN

Eb B° Eb E° Bb7 Bb6

You're the top! You're the top! You're the Col-os-se-um, You're Ma-hat-ma Ghan-di,

p - mf

Eb Cm G7

You're the top! You're the top! You're the Louvr' Mu-se-um, You're Na-po-leon bran-dy,

Ab Fm7 Bb7 Fm7 Bb Eb Bb

You're a mel-o-dy— From a sym-pho-ny— by
You're the pur-ple light— Of a sum-mer night— in

Cm D Gm C9 F7 Bb9 E°

Strauss, You're a Ben-del bon-net, A Shake-speare son-net, You're Mick-y Mouse.—
Spain, You're the Na-tion'l Gall'-ry, You're Gar-bo's sal'-ry, You're cel-o-phane,—

mf

Bb7 Bb+ Eb B° Eb E° Bb7

You're the Nile,
You're sub-lime,
You're the
You're a

Bb7 Bb6 Eb Cm Eb7

Tow'r of Pi-sa,
tur-key din-ner,
You're the smile
You're the time
on the
of the

Eb9 Ab Fm7 Bb7 Eb Abmaj.7 Ab6 C7+5 C7

Mo-na Lis-a;
Der-by win-ner,
I'm a worth-less check, - a to-tal wreck, - a
I'm a toy bal-loon - that is fat-ed soon - to

F7 (Guitar tacet) Fm Eb Ab Bb7

flop,
pop;
But if Ba-by, I'm - the bot-tom, You're - the

1. Eb E° Bb7 Bb+ 2. Eb E° Bb9 F#° Eb

top!
top!

f mf f mf f

